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ORCON/NOT RELEASABLE TO FOREIGN NATIONALS

GRILL FLAME

PROGRAM

SESSION REPORT

*Copy 2 of 2*

CLASSIFIED BY: DIRECTOR, DIA  
REVIEW ON: MARCH 2000  
EXTENDED BY: DIRECTOR, DIA  
REASON: 2-301c (3 & 6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CCC-30

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S) The remote viewer was asked to locate Elizabeth Ann Swift and describe her surroundings. The viewer described several other personnel at this location, but felt that these people were terrorists not hostages. The viewer had the feeling that this location was not a part of the U.S. Embassy compound. He also stated that he recognized Swift from a previous session (see session CC21, area F).

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CCC-30

TIME

#14: This will be a remote viewing (RV) session for 19 March 1980. Mission time is 1400 hours.

PAUSE

All right #36 the time is now 1400 hours. Your mission for today is to locate Elizabeth Ann Swift. I want you to locate her, describe her surroundings, identify her location and give me a description of any other personnel in the area.

Relax, relax, focus your attention on Ann Swift.

PAUSE

+07 #36: Hum...I, I, I, I didn't, I didn't recognize her at first. I, I see a young woman with dark hair. The way it's hanging it looks like,....looks like pigtails sitting at ...sitting at table... Right upper arm resting on table with forearm ...up in the air. Dark...uh...wood table, I think.....

PAUSE

+09 Oh!...Uh...There's a book on the table. Cloth, cloth bound. Across the table from her is wall that apparently has a window in it. There's a neutral shade of drapes ...uh...on the wall. I'm aware of...a street type scene outside below..... Way, way down the street, the direction I'm looking appears to be a structure that.....reminds me of a church or cathedral type shape.....half, three quarter mile. Back in the room there's a.....vaguely aware of some type of separator .....some type of divider in the room beyond her right. There's a bed, bed on this side of divider. Appears, appears, bed appears to be ...uh...wood...uh...with some kind of light trim. Texture on the wall, behind the bed...uh...appears to be, maybe embossed vinyl or ...or grass cloth...can't tell.

PAUSE

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+14 #36: There's no one else in the room.

PAUSE

+15 I, I, I don't understand. I saw...uh...something or someone.....I guess it's all right. It's probably all right. What I saw...I saw some, someone looking at her with...dark or gray fabric...uh...over the head and extending forward putting the face shape in shadow. It kind of looked like drawings of Father Time. I just remembered that some of the local women dress like this. It...maybe, that's what it is. I, I almost panicked. I...I thought the, I thought it, it might be symbolic and have a more ominous meaning.

PAUSE

+20 For some reason I, for some reason I sense that Ann is ill. Not, not like when I saw her before. Appears lethargical, fatigue...kidneys.

PAUSE

Something, something about kidneys...not well.

PAUSE

I tried to see...the rear of the building is. I don't know.

#14: Is the building on the compound?

#36: That's what I was trying to figure out.

PAUSE

+24 #36: I don't, I don't seem to get the feel for the compound that I had before. The room is up off the ground. The door to the hall is...to her back. I'll be darned.

PAUSE

+25

Nope, I don't, I don't, I don't recognize...I know what the compound looks like. I don't think this is the compound. I'm, I'm looking around the compound now, and I don't see her. I think she, she and Koob and one or two men have been removed.

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+27 #36: I, I just went to the street level and I saw what  
looked like fine fabrics draped over...uh...some kind  
of bar or hanger...horizontal something. All colors  
of fabric...uh... Motor scooter at the curb. Glass  
+28 doors. Glass doors at street level.

PAUSE

+30 I, I, I don't know how to explain this. I tried  
communicating with Ann. She just shake...shaking her  
head...uh...I sense that she's saying she don't, don't  
care anymore. Don't give a dam. Leave me alone.

PAUSE

+35 Hum... There's a, a, a desk or, or table in the hall...  
uh...(sigh) There's a man and a woman sitting there  
talking. I get the feeling they must be some kind of  
security...uh...guard watching Ann.

PAUSE

That's about it. There's not much going on.

#14: Ok. I have no further questions. Is there anything  
else you can add before we start our drawing and debrief?

PAUSE

#36: I just had a very strong that the sky is a very bright  
blue, whatever the heck that means. I kept seeing  
it.

#14: Ready to draw.

PAUSE

#36: I..uh..came on the scene with a...ah..woman sitting  
at the table with her arm, upper arm resting on the  
table. She kind of leaned forward and she had her  
upper arm kind of bent back and she was kind of bent  
over the table with her head down and I...thought I  
detected...uh...what I, what I thought was pigtailed  
and I wasn't sure whether it was...uh...Elizabeth Ann  
or not. Uh...

I felt somewhere...uh...this side with either piece  
of furniture or something...uh...it kind of divided  
the room from another part of the room over here, and  
I don't know if it was furniture or divider or what,  
but I felt there was some kind of natural division,  
and back over in this area here, down towards the

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bottom of the page was...ah...an area I thought they would probably use as a sleeping area... uh...

Door to the hall was in the wall behind her. I'm sorry. What...my, my pen don't work. What's the matter?

#14: I don't like the color it's giving you.

#36: Oh, yeah! This is better.

I'm enhancing these lines so if you want to copy them it will copy...the heck is that.....

Ok. I just wanted to make over this weak pen... ah...drawing.

#14: Don't worry about that. It will show up.

#36: It will show up.

#14: Yeah.

#36: Ok. Oh, I saw a...a hallway that had a...uh... a table or a desk in it and...uh...there was a couple people sitting there in the hall, and I felt her door was just this side of it on the left...uh...it's another page.

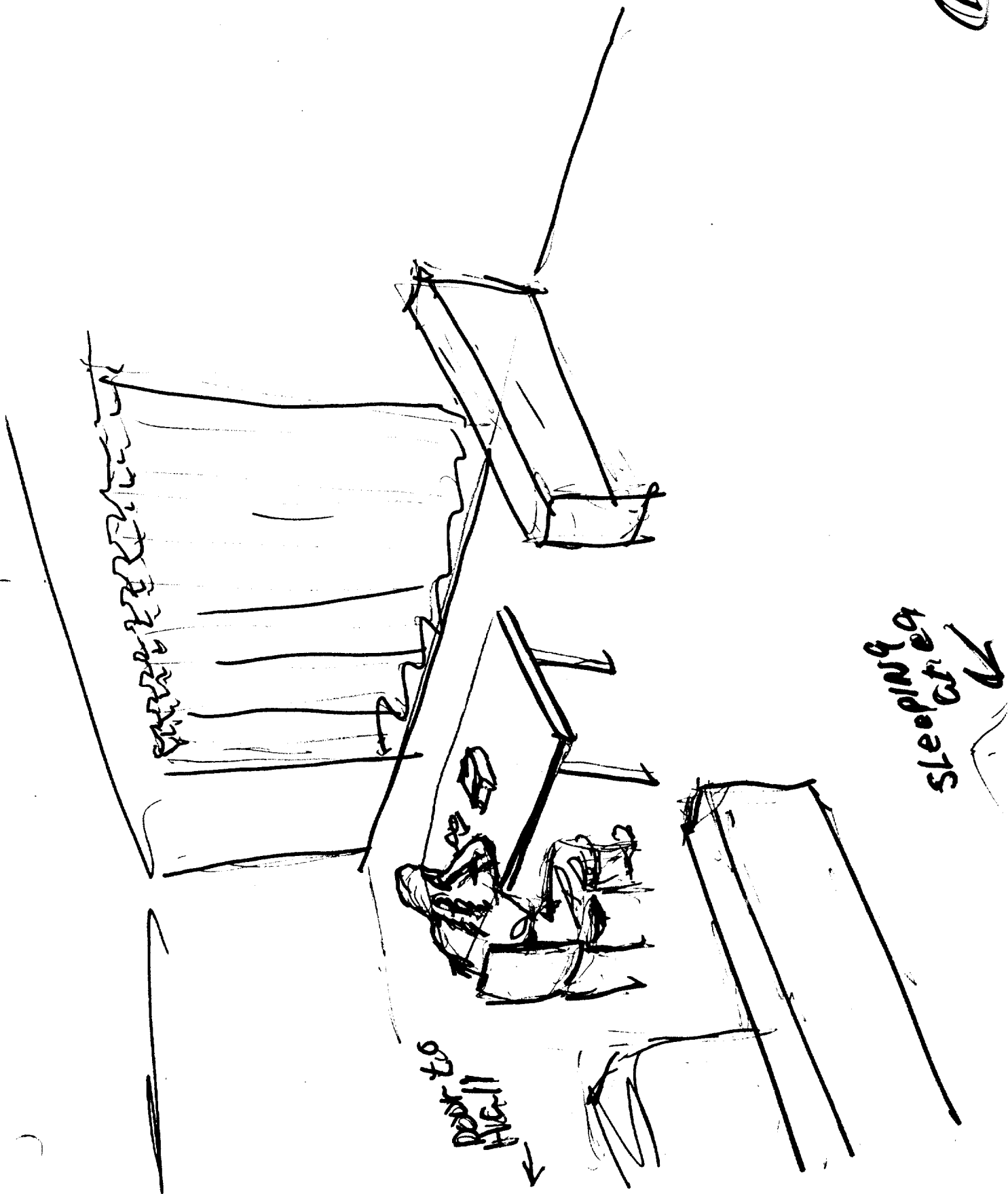
Oh, uh...real long street just went to ...uh... infinity and there's building along both sides, and way, way down there was a building that had spires or something on top of it that...reminded me of a cathedral or, or something. As though she was somewhere in the, in the building down here up near this window somewhere, looking way down towards this...uh...cathedral like structure down here at annotation A, and it seemed like a street scene...uh...

I guess that was about it. There was a cloth-bound book lying on the table, and her glasses were lying there. In other...you know...very fine details of importance...that's about I saw.

#14: End of session.

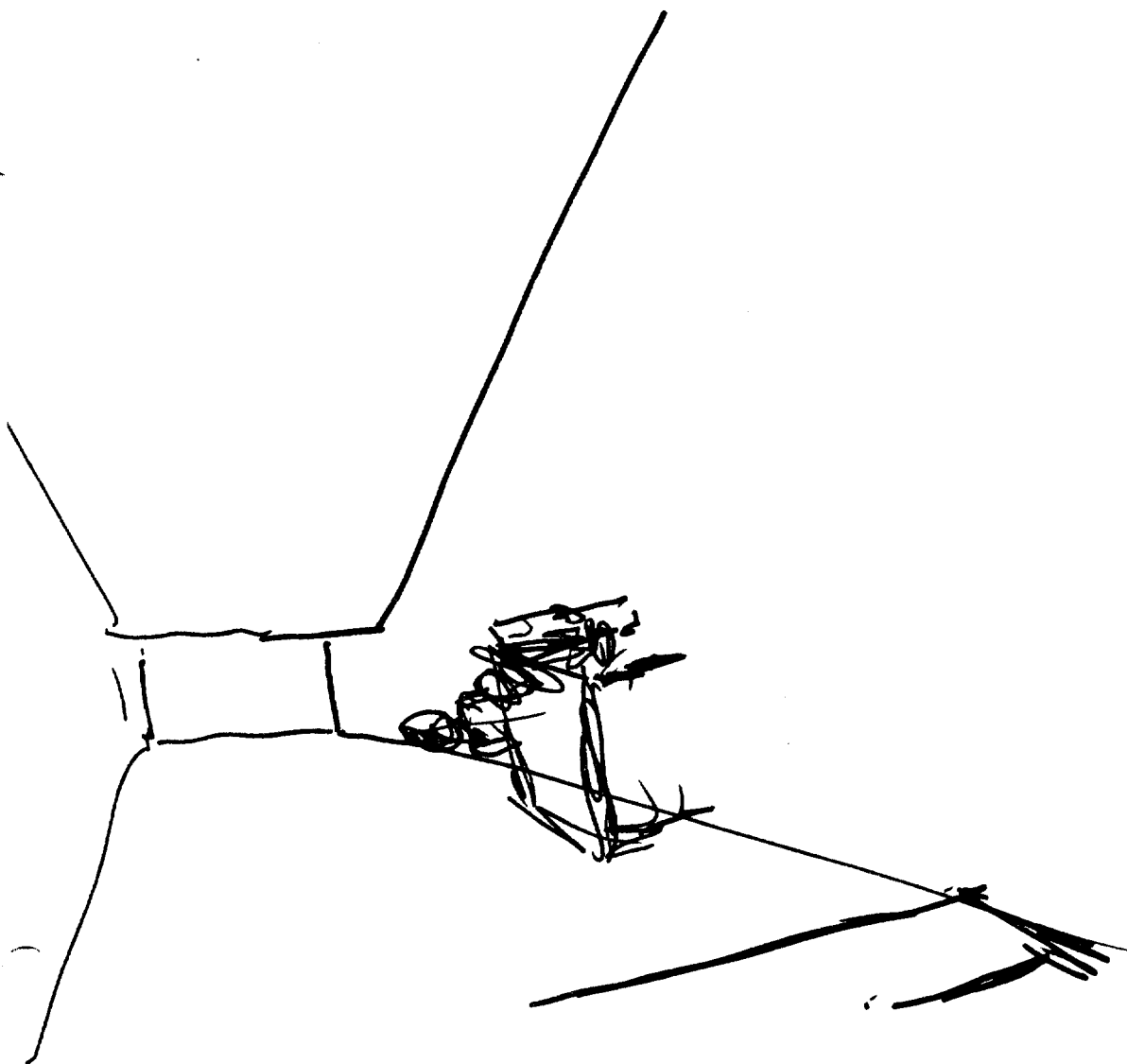
**TAB**

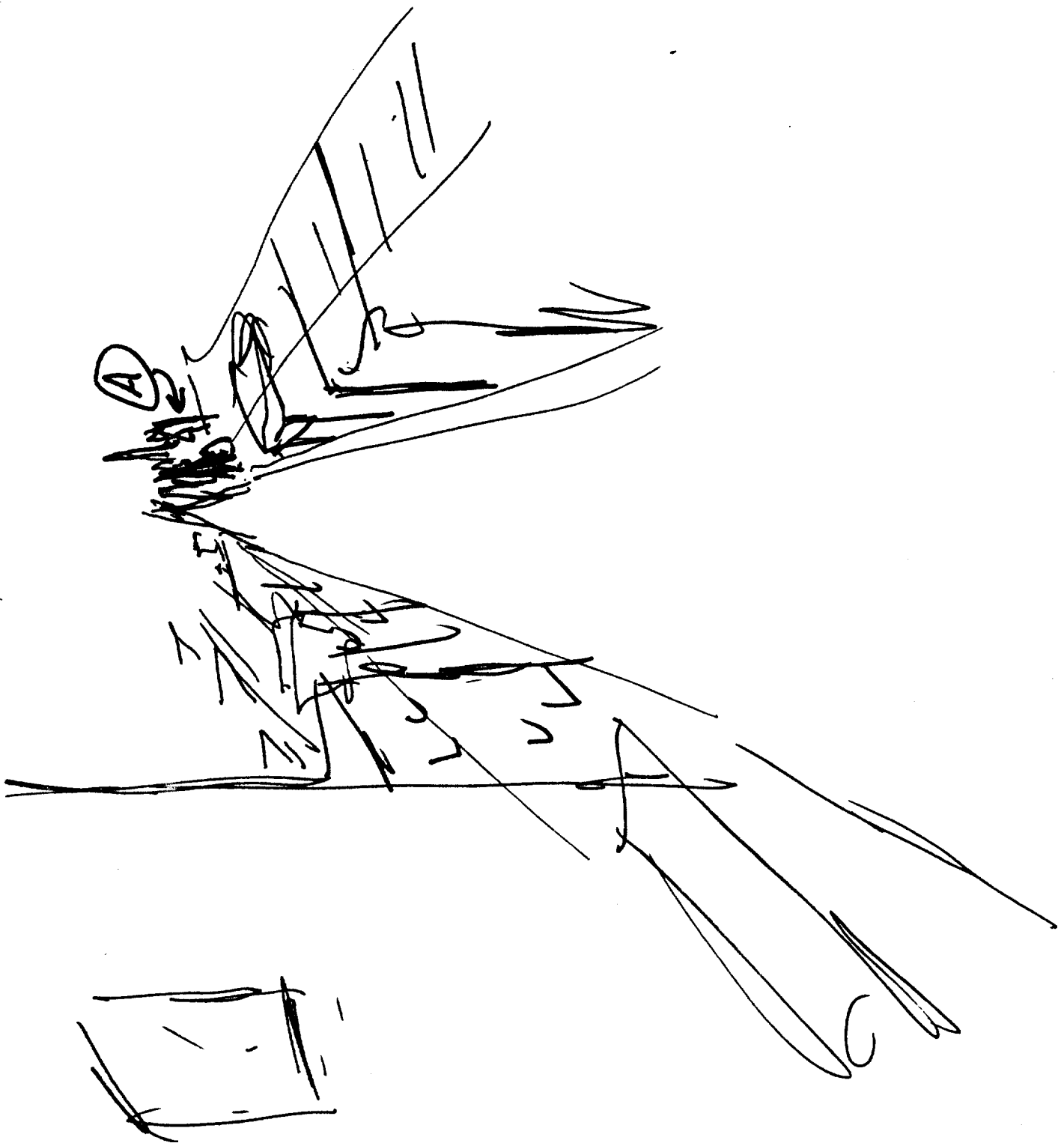
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**TAB**

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TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION CCC-30

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session, the viewer was told that he was to locate Elizabeth A. Swift. The viewer was shown the attached photographs and asked to locate and describe the surroundings of the individual in the photo.

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